

Students' Society signs contract with SST union

by Brian Topp

The Students' Society has concluded an agreement with its unionized typesetting employees, the first contract ever negotiated between workers and the Society.

The two-year agreement provides for a 19 per cent wage increase over the period of the contract.

The Society has retained the right to sub-contract typesetting work to outside shops, a point contested by the union throughout the year-long talks. Three months notice to effected employees is required if any sub-contracting results in lay-offs.

SST has become a closed shop, with all typesetting workers required to join local 298 of the FTQ under the terms of the agreement. The Society has committed itself to non-interference with union activities.

The principle of seniority is established, and will be applied in relation to lay-offs and the re-hiring of laid-off employees.

Typesetting employees will be given twenty days notice of any technological change in the shop which would result in reduction of personnel.

Group insurance for SST workers is defined as an "ultimate objective", to be "investigated" during the first year of the agreement. Acquired rights held by employees which are superior to those provided for in the agreement are guaranteed.

"We've agreed on a 40-page contract, and didn't need a strike to get it," said Jon

Shifman, Students' Society Comptroller, who negotiated for the Society. "Employees have some sense of job security, and we have at least some guidelines by way of fringe benefits."

"The contract should improve morale in the shop," he continued. "If you've been working on a job for a year, looking for a contract, it's got to mean something."

Negotiations on the agreement began last year, following the accreditation of typesetting employees as a bargaining unit within local 298 of the FTQ. Students' Council gave final approval to the contract last night.



photo by Joseph Aspler

What Joe Namath did for pantyhose Savoy Society does for men in tights. Catch your favorite tenors and basses in their pink and yellow danskins: Gilbert and Sullivan's *Princess Ida* begins its six-night run tonight.

Students' rights to respect strikes o k'd

by Keith Boag

Students encountering difficulties because they chose to respect picket lines during last month's service workers strike may be encouraged by Senate's decision to endorse Vice-principal Pedersen's letter of February 20.

Pedersen's letter, which appeared in the Daily, asks that "Instructors take all reasonable steps to assure that students wishing to respect picket lines not be penalized."

The motion to endorse the letter, introduced Wednesday by student senator Michele Press, sparked a lively discussion.

Although the motion was overwhelmingly supported in

the final vote, many senators used the opportunity to express their views on student support of strike activity.

"You cannot have a conscience without some cost," said Dean of Engineering Patrick Farrel.

"Students who have a conscience should expect to suffer the cost of that conscience."

"We have a responsibility to those students who chose not to respect picket lines and I regret the action taken by Vice-principal Pedersen."

Pedersen defended his action saying, "A staff member who loses a day, loses a day's pay but a student who misses exams is compromised in his career and that is excessively

punitive. That is the reason that I made the judgement that I made."

Professor Trigger of the Department of Anthropology pointed out that Pedersen's letter "had the effect of providing students with guidance in an area of confusion" and asked that Senate "add its moral authority" to the statements outlined in the letter.

"I cannot understand that the Board of Governors would grant the right to respect picket lines to staff and not grant it to students," he said.

Professor Harris of the Department of Engineering severely criticized the Pedersen letter and complained that rescheduling or supplying make-up exams meant "a lot

of extra work for the professor."

"Nevertheless, the damage has been done," he said.

Many senators who spoke against the motion, voted for it because they felt that "students who in good faith had relied on the signature of the Vice-principal Pedersen deserve some sympathy."

Senators also stressed that by endorsing the letter they were not setting a precedent. Discussion of this issue will occupy Senate at its next meeting, March 26, when Senator Press will introduce a motion asking that "a letter of similar content be communicated to both students and faculty in the event of a future strike."

Students' Society Election results

Constitutional amendment
re McGill Daily

Yes X
No

Dues Increase

Yes X
No

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Todd Ducharme X

Alan Berdowski

Daryl Fridhandler
Tom Hadjis
Lew Ruvinsky

VP Internal

Mary Louise Prosen X

John Crothers
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Steve Lebhar

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Barbara Jenkins X

B. Alexander Hyder

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Helene Richer X

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J. Marc Sofia

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Monica Schwalbe X

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Willy Lieberman X

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Classified

341—APT., ROOMS, HOUSING

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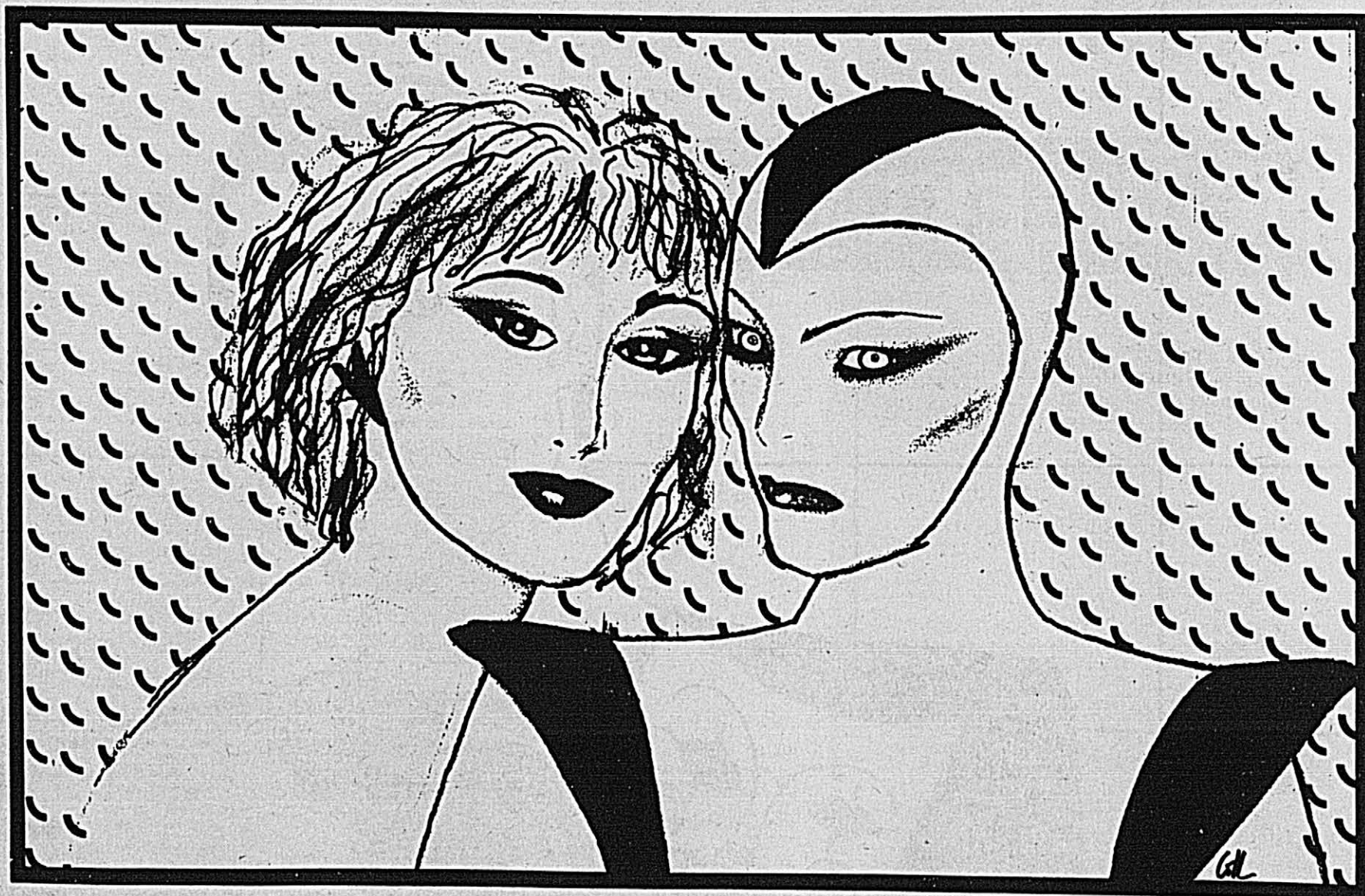
THE WEEKLY

FASHION

BOOKS

BRAN MUFFINS





Assez's Enough

by Martha Nestor

Just where can a kid these days to relax, take his shoulder pads off [plunk, plunk], and pop his feet out of those pointy boots?

A short walk to St. Laurent and Prince Arthur will bring the curious to Boutique Assez. Depending on the day you walk in, you might find a photo exhibit, a strapping party, or a swapping bazaar, but if nothing of that sort is going on, the clothes and decor are interesting enough. Allen, the owner and designer of some of the clothes has created a place which has fun in all areas. Assez is a boutique in name only, unless "boutique" has just been redefined. Allen designs and sells clothing for people to have fun with, be comfortable in, and create their own outfits with. If what you try on doesn't suit you, he'll be the first to let you know (in a kind way, mercifully). So, after you purchase a pair of rose-colored, knit "space-pants," you can be confident that you are well-suited and you might want to stick around for a bazaar later on. I've only been to one, but for swapping one pair of red rain boots, I staggered out with a red alligator [o.k., o.k., it was fake alligator] case filled old plastic doll furniture, a pair of roller skates, and a clear plastic art deco napkin holder. At the same function later I was swooped up indecorously by another patron piloting a two-wheeled vehicle for transporting boxes and whizzed around the large warehouse-sized space... well anyway, you'd never see that at Holt's and that's a large point in it's favor. So on these rather madcap strengths I suggest that you make a point of dropping in, especially if you are tired of dry goods.

MOVIES

Chapter Two:

Simon Says Nothing New

by Richard Boudreau

Neil Simon fans who go to see *Chapter Two*, currently playing at the Atwater Odeon Cinema, will not be disappointed by this latest offering. However, if yet another film about that time-worn, cliché-ridden subject of American marriage isn't your bag, then you are out of luck.

Simon has just about exhausted the possibilities inherent in light comedies of manners about Big Apple culture vultures. *Chapter Two* should be the last of this breed. Undoubtedly, it won't be. Simon's sentimental escapism usually succeeds in striking that responsive chord in the audience that guarantees continued success.

The plot of the movie is relatively straightforward except for the fact that it is supposedly autobiographical and concerns Simon's marriage to lead actress Marsha Mason shortly after the death of his first wife. Mason plays Jennie MacLaine, an actress alias Trendy Creative Person who shortly after a divorce with her

former football-playing husband meets George Schneider (played uninspiringly by James Caan) who is a writer alias Sensitive Creative member of the Intelligentsia who has recently lost his wife of twelve years. The other two main roles in the movie are played by Joe Bologna as George's brother Leo and the now emaciated Valerie Harper of "Rhoda" fame who plays Faye Medwick, a close friend of Jennie's.

After a charmingly bunko rendez-vous, Jennie and George fall madly in love and decide to get married within two weeks. Ah, if life were only so whimsical and carefree! Simon makes a fatal flaw here though. The audience knows something will happen eventually but not via any signals that are given in the first part of the film. The fact that Simon relies on the commonplace nature and predictability of the story line where the audience knows the Big Crisis is inevitable turns the portrayal of the love affair into something of a parody. There is, of course, the last minute consternation by

friends and relatives over the hurried marriage ceremony and then, cliché of clichés, a honeymoon on a sun-baked Caribbean Isle. After all, what else do comfortably Idle Creative People do? There is, of course, the mandatory devil-may-care, throw-caution-to-the-wind frolics in the surf as well as numerous bunko scenes that remind one of those Clairol TV commercials where those perkily obnoxious Cheryl Tiegs look-alikes with the golden rubber hair do "cute", mischievous things like pour goat's milk down their boyfriends' shirts. Alas, all this Club Med-induced bliss must come to an end as Jennie must come to an end as Jennie finds George out by the swimming pool one night pining wistfully about his deceased wife. Will Jennie ever find happiness? Can George erase the painful memory of his dear beloved Barbara? In true Simonesque tradition, these and other problems are dealt with within two days and the Good Ship Marriage heads perilously towards the shoals.

Of course Simon must demonstrate that he is more than just a good comedy writer, hence the exposure of the psychological motivating factors that guide our hero. The problem here is that, instead of leaving the audience to discover and realize for themselves these psychoanalytical factors, he basically exposes them in one fell swoop. Mason, who until this point has quietly endured the ups and downs of George's post-Barbara blues, launches into a tirade against him. This should have been the centrepiece of the movie but Simon treats it almost as

though it was poison to the basic banality of the story. This scene, it should be mentioned, is also Simon's sole contribution to the feminist movement. For most of the film, Jennie is portrayed as a kind, understanding soul who will do anything to hang on to her dear man. The spunky independence she demonstrates in this scene is nothing more than a token reminder that she does have some self-respect. (Anyway, the gist of the whole scene is, as George says, "you got to go through the past to get to the present". A Marxist conception of reality? It is more of a symptom of that dreaded urban disease of the bourgeois intelligentsia as described in Woody Allen's *Manhattan*; idleness-induced self-analytic individualism.)

Manhattan is an important film for understanding the Neil Simon genre of movie. The people and the city are the same as is the malaise except

that Simon, unlike Allen, doesn't realize it. The point of *Manhattan*, where almost all of the leading characters were writing books, is that self-analysis and introspection have a limit. The liberal intellectual establishment is isolated in their Manhattan prison. In *Chapter Two*, George and Jennie do remarkably little work. Left in their unproductive self-contained environment, they have nothing better to do than go to analysis and have affairs.

Herein lies the fault with *Chapter Two*. Unfortunately, Simon harbours the romantic illusion that a relationship between a man and woman can exist in a vacuum. Such a characterization by Simon is not only one-dimensional but highly unrealistic. While it might be the case for Simon's peer group that people devote all their time and attention to their spouses and-or lovers,

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6TH FLOOR McINTYRE

10 AM TO 6 PM

Waiting for Beckett

by Dermot Kelly

The Canadian Association For Irish Studies held its thirteenth annual international seminar at the University of Western Ontario in London last week. There were twelve papers presented on everything from nationalism and language in Ireland to the country's great literary contribution. The poet William Butler Yeats and the novelist James Joyce still cast the longest shadows over the Irish literary world. While there were three lectures involving Joyce's work, Yeats, the subject of two of the papers, was mentioned in almost every discussion. Romantic Ireland was the proposed theme of the conference and there were many stirring glimpses of that spirit.

They call London the Forest City because its wide streets are so generously shaded. Amid all the drink and the poetry, it did seem as enchanted as Shakespeare's Forest of Arden. The first romantic Irishman we met was John McGahern who read two of his stories about casual Dublin sex. McGahern looks

just enough like Dylan Thomas and the music of his voice casts a spell. One particular tale, "My Love, My Umbrella", brought the house down with its deadpan dialogue and its spare narrative about a young couple making love in the Dublin rain. Look for McGahern in *The New Yorker* this spring.

The next romantic Irishman we met was of Toronto stock. Darkly attired and looking as merry as Allen Ginsberg, he shook my hand and introduced himself in Gaelic. We discussed the lectures and I said I preferred not to be read to. "I'd much rather that they just put the notes aside and get up and preach," I said.

"Well I'll be preaching on Saturday," my balding companion offered with a grin. His forehead, large and round, loomed up like a shiny hull of a fifties' Chevrolet.

I remembered that there was a mass slated to be offered in Gaelic on Saturday by one Father Brian Keleher.

"Oh," I said, "Are you a priest?"

He graciously lifted his thick beard and I confirmed

my stunned speculation.

That night at the Guinness Canada brewery, we sucked back pints of draught and gazed out the window at great silver vats full of the dark suds. "The omphalos of the world," one professor marvelled. "Hog heaven," said another.

Meanwhile Father Brian was holding beery court at a nearby table and chanting ballads about the blowing up of Nelson's Pillar. "In the middle of O'Connell Street!"

Father Brian has a fine lilting voice and he made the mass a special musical treat. The little chapel at Brescia College was exquisite and the priest's voice filled it, rising and falling with the resonant cadences of the ancient service. In a brief sermon, Father Keleher addressed himself poignantly to the theme of romantic Ireland. Beneath the poetry though rung the knell of that land's most terrible romance, that of the Troubles.

At my right hand in the pew was Hugh Kenner from John

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Samuel Beckett

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Presented by the McGill Program Board



Sci Fi Novels

by Ralph Quirino

There are two types of novels written to follow-up the release of a best-selling motion picture. The first is the short, mostly dialogue-filled story usually costing a small

fortune. It is often written by an unknown author who has penned several small novels. The second type is the novel written by either a well-known author or the director of the film. You can usually bet that the quality of the work will be somewhat superior to the sloppily and equally hasty work of a short novel written to capitalize on a movie's success.

Star Trek — The Motion Picture written by Gene Roddenberry (Pocket Books, \$2.75) fails to even get off the ground. Since Roddenberry had created the popular television series in 1966, I said to myself, I'm certain to read a

novel that will carry a certain level of high excitement, authentic drama, a certain level of mystery and, yes, a complete effort towards perfection. But the fact remains that, where the film's brilliance is in visually overpowering sequences, the novel remains an immensely watered down version of the Harry Livingston script (which wasn't much to begin with). Action is clichéd in areas, sentences constructed to blatantly excite the reader to continue onwards into the "trek." The dialogue sequences are heavily written

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A Look at McGill



"There is nothing more deadly than someone who eats drinks and sleeps theatre."

Matthew Jocelyn

Midnight at the Theatre

by Robert Janes

Midnight Theatre is a new series of plays at the Phoenix Theatre aimed at the late night theatre-goer. Running on Friday and Saturday nights, Phoenix plans to present one-act plays through the spring and into the summer. For the first production they have chosen two excellent plays by Tennessee Williams, *This Property Is Condemned* and *The Lady of Larkspur Loton*.

In *This Property Is Condemned* an ingenuous young boy named Tom meets a decidedly disingenuous young woman named Willie. The scene is the railroad tracks near Willie's home, an abandoned railroad bordello, the condemned property to which the title refers. She grew up there when the house flourished and her sister Alva was the belle of the establishment. When Alva died, the management and clientele deserted and the house, along with her clothes and jewelry, became Willie's inheritance. Willie would also like to believe that she has inherited Alva's beauty as well. Willie is the soul of young worldliness full of the bitter pathos of a misbegotten life, while Tom is the soul of innocence looking for

experience.

The depth and poignancy of this play are not lost by either the directors or the actors. Sherry Coman gives a remarkable performance as Willie, full of the surface nonchalance and optimism hiding the character's unhappiness. Laurie Lynd plays beautifully opposite this in the shy, forced and casual manner of an awkward teenager. These are excellent portrayals that reach both subtlety and depth.

The Lady of Larkspur Loton continues in the same tone of bitterness with the theme focusing on the illusions that people must maintain in the face of "the iron fist of necessity". Despite her high sounding name, Mrs. Hardshell-Moore lives in a seedy hotel little better than a flophouse. She is on the verge of eviction for default of rent. The pretense she has been maintaining of wealth from a Brazilian rubber plantation has worn very thin. This badly needed illusion is in the midst of being shattered by the iron fist of the landlady, when suddenly her fellow tenant charges in like Sir Galahad with the DTs. He is in fact no better off than Mrs. Hardshell-Moore, and his

continued on p. 3

by Dee Horne

That the McGill campus leaves much to be desired in terms of drama depends on one's perspective. To the Administration, drama means constant student complaints and requests for more money. To *The Gazette* and some Montreal radio stations, it means coverage of *Players* and *Tuesday Night Cafe* (TNC) events for lack of any decent English theatre in the city. And to the students, it usually means *Players* quarterly productions or an occasional evening in the small dark confines of a decrepit Morrice Hall. Yet to the aspiring actor, Morrice Hall and the third floor of the Union Building are welcome havens from academia and student slump syndromes.

In an interview with some actors (selection was arbitrary), the general consensus was that "at TNC you'll have a lot more fun". Ironically, TNC, which was founded by a group of actors who were dissatisfied with *Players*, has upstaged its parent organization. Actors and audience alike are increasingly drawn to *Tuesday Night Cafe*, often at the expense not only of *Players* box-office, but also *Sandwich* productions. *Sandwich*, a division of *Players*, has sunk because of a shortage of actors, while TNC has expanded sufficiently to start *Comedy Players* which conducts a series of workshops: mime, playwrighting, lighting and other subjects depending on student interest.

While TNC (and *Comedy Players*) welcomes newcomers, *Players* is more

selective and has been criticized for being overtly "cliquish". But this year's president, Robert Janes, has done much towards integrating the two theatres and creating a sense of community. Admitting that he had been somewhat successful, Janes expressed hopes that next year's president would continue to encourage interaction.

Robert Janes: CLOWN or COORDINATOR?

Some know Robert Janes as the clown in *A Winter's Tale*, while others only recognize him as president of *Players*. Yet, Janes is both actor and administrator. Having experienced both sides of the spectrum, he is sympathetic towards actors' complaints about *Players*. He recognizes that much of the rigidity and tension found in *Players* is due to the nature of the organization rather than the people involved.

In response to the criticism that *Players* is unreceptive to newcomers and notorious for type-casting, Janes admits that "being unknown goes against you very much" but adds that this is only because "it's risky that they (unknowns) might not come through with the character in the end" chance *Players* cannot afford. Occasionally the risk is run but cost usually exceeds benefit. "I've seen so many bad shows at *Players* and so many people," Janes comments, "who were out of their depths with the characters."

Janes sheds his administrative tone and jokingly refers to his own role, hotel page, in *What the Butler Saw* as "So much fun because

you get to run around with your clothes off". "Most people," he claims, "don't think of me as an actor." While he did not originally intend to go into acting, theatre "sucks you in, and chews you up, and spits you out and you're all different." Like many students, Janes became involved with theatre at McGill because it provided both a channel for excess energy (that was not appreciated by professors) and an alternative to academic boredom. "I don't do much outside of theatre," but Janes adds, "I occasionally go to class". While he admits that theatre is an ego-booster, through an ego-booster, he believes that it is educational because actors not only teach others, through characters, but also "learn a lot themselves."

If Janes is realistic about *Players* limitations, then it is probably because he thinks that a play "is reality". He wants his audience to suspend disbelief while in the theatre. But once home, they should think and react to the play.

Cathy Disher: COMEDY IS SERIOUS

"Theatre is like therapy," says comedian Cathy Disher, and the best tension releaser is comedy because it enables you to "laugh at conventions" and provides "a way out of serious situations". But good comedy requires the audience to not only laugh but also to learn. "You have to be very bright to do comedy," Cathy claims, "and you have to know what's going on."

As a comedian and a student, Cathy does know what is going on both at McGill and in Montreal. She is critical



"Theatre sucks you in, and chews you up, and spits you out and you're all different."

Robert Janes

McGill's Thespians

of the lack of support for the theatre both in terms of student and professor attendance, and **Weekly** reviews. While she admits that "this semester they're doing a much better job in supporting TNC", Cathy believes the impetus comes from a semester-long feud between the **Daily** and TNC. While she appreciates the support the McGill theatre has received from the Montreal community, it is, she believes more indicative of the state of English theatre in Montreal, rather than McGill talent.

According to Cathy, there is a new interest in theatre as seen by a sudden exodus of science students. But their arrival in the arts is not always appreciated. The problem is that those people that do have talent are often afraid to try out whereas those without talent eagerly volunteer their services. "No one's going to tell you you stank except," Cathy adds, "Maureen Peterson and no one believes her anyway." Cathy also attributes the shortage of actors to the Canadian's concept of education which excludes extra-curricular activities. "Canadian students," she claims, "are so much more passive than American students and there's none of that electricity." While Cathy is from Westmount, she spent several years at a boarding school in the States where she enjoyed, for excessive fees, close student-professor contact and excellent theatre facilities. "McGill," she states, "desperately needs a workshop theatre." True, budgets are limited, but Cathy believes that more could be

done if students would show some initiative. TNC provides a good example and should encourage not only **Players** but also other student organizations to be more adventuresome. "Players," she explains, "has the potential to do three times as much" but is constrained by budgets, which constantly require balancing, and box-office demands. "We're all learning," but, Cathy adds, "we can learn by our mistakes."

Sheri Coman: COMPASSION in the CRAZED

Innocent or crazy? Some knew Sheri as a sweet little girl, while others associate her with the madwoman who evokes both laughter and pity. Yet Coman is neither innocent nor insane. She realizes that acting requires both time and work. Like Disher, she admires intelligent actors and believes the best actor is one who can evoke a sense of "human dignity" and purpose through character.

Sheri stresses the need for human interaction not only on the stage where the primary goal is "establishing a small community of people you really trust", but also in the world at large. Yet she tends to favour the screen to the stage and believes that contact is made possible through the "close-up" shot. "People's eyes," Coman explains "are ten feet wide and eyes don't lie. That brings people very close." Currently, Coman is working on a film which, she believes, will turn out well. She is also working at the Phoenix Theatre in **This Property is Condemned**. Is this more indicative of Sheri's love for acting, or of the state

of theatre at McGill?

"Acting is secondary to my writing..."

Julia Slavin: STRUCTURE or STYLE?

"I like Julie Christie because she's beautiful," claims Slavin as she suppresses a yawn by taking another drag on her cigarette. "I had to play a hollow tree once," she replies when asked about performance, "and what was important was the inner tension, and I'm mostly outward." Noting my increasing annoyance, she tells me that she played **Electra** in **Orestes** and the **Fuzzies** which she quickly changes to **The Furies**. Slavin is a good judge of character and knows exactly how far she can push people.

Her perceptiveness shows up in her writing when she compares the boredom of a youth's relationship to the doldrums of Dad's mid-life crisis as he reads **Fire on the Lake** for the fifth time (**Dear Occupant**).

Slavin's primary interest is writing and like Coman, finds that acting helps her writing. She first started acting when a friend warned her "about playwrights who had never acted." Acting quickly led to "tech" work which led to stage-managing...and so the work continues. Starting out at TNC, Slavin gravitated over to **Players** and right back to TNC. Experience taught her that "at TNC you'll find friends," whereas at **Players** you'll find...uh, tension."

Comparing the performances at the two theatres, Slavin claims "there have been a lot more successes at TNC than there continued on p. 13.



"at TNC you'll find friends, whereas at **Players** you'll find... uh, tension."

Julia Slavin

Comedy at Tuesday Night

by Bart Boehlert

It's about time that the people who work behind the scenes get some credit. With this in mind, **The Weekly** approached the current **Comedy Players** production at **Tuesday Night Cafe** by speaking first to the backstage crew.

Props are handled by Maryjo Baxter and Gilah Kahm. They do their job efficiently, they say, to keep the production from turning into a mime show. Julia Slavin masters the lighting for the show and explains simply, "I light up their lives". Soundman Allain Lallouz deftly handles the show's one sound effect. Overlooking this crew is Stage Manager Susan Spicer who co-ordinates the technical aspects of the show and takes over when the director's work is done.

Director Janet Spiegel stresses that the different crews of **Comedy Players** cannot be described as separate. Rather, the members of the comedy workshop work together as a whole. The **Comedy Players** is a group within **Tuesday Night Cafe** which is made up of students who are interested in comedy. The current production consists of eight skits which are written,

directed and acted by students.

Spiegel explained that all comedy scripts were submitted by students. Those scripts which were funny on paper but didn't work on stage were not included in the production.

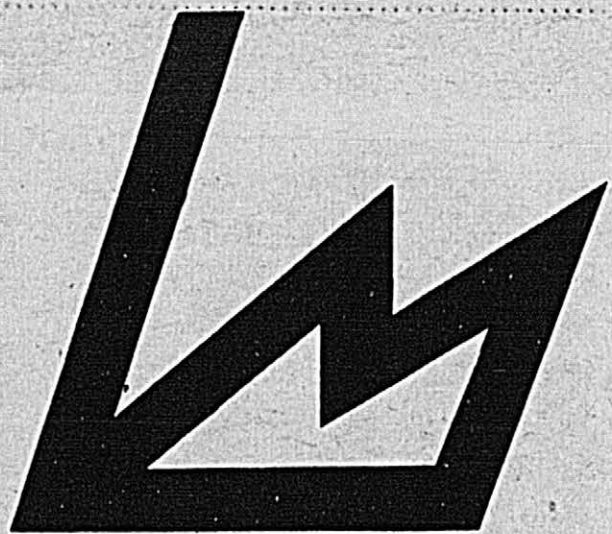
"Cabbages" is a clever piece which follows the fast-talking "buy now, makes the perfect Christmas gift" Bassomatic vein. The product being pushed is the all purpose cabbage (Hallowe'en cabbage-o-lantern, skin moisturizer Oil of Cabbage, etc.). Announcer Michael Weiner is suitably loud and pushy. Louise Chapdelaine handles different accents smoothly.

"Act Natural" involves a case of mistaken identity in which innocent bystander Denise Gavio is mishandled by everyone passing by her at a bus stop. Student author Dan Gill presents a funny exercise in the Groucho Marx-Margaret Dumont tradition with "Sweet Nothings". Tonia Halfpenny provides a stone-faced comic straight-woman to Michael Weiner's fast-paced barrage. Wendy Coin is a clumsy but well meaning pixie in "Toothfairy" as she clunks continued on p. 13.

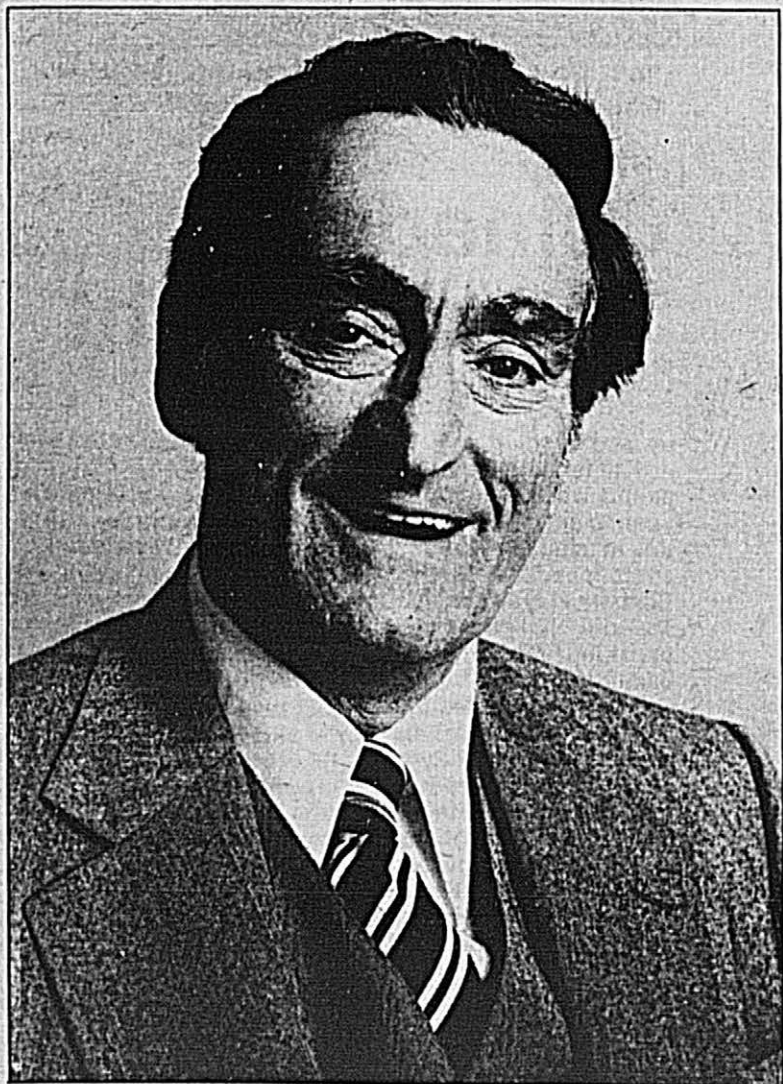


"McGill desperately needs a theatre workshop... We're all learning... we can learn by our mistakes."

Cathy Disher



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Topic: TBA

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Friday March 14

Claude Ryan

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2:00 PM Leacock, Room 132

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Bran Muffins: The True Story

by Gail Helmann

If a bran muffin could talk it would probably have nothing interesting to say. Now a bagel might kvetch about the weather or the fact that its children never phone anymore; a croissant might bemoan the early frost in the Bourgogne and extoll the virtues of "les nouveaux philosophes," and a stone might titter over Prince Charles' latest fling and curse the national health insurance plan. Bran muffins, by comparison are reticent; they simply lack charisma. And they look and often taste like garden mulch.

Despite their obvious flaws, people eat bran muffins, either because they like them, or because of their medicinal qualities. The fibrous muffin particles supposedly sweep through the digestive tract, extricating and whisking away debris from the nooks and crannies of the entwined tubes. You know the rest.

For some it is that all important final stage that makes a bran muffin worthwhile. Our

Panel of Experts, however, felt unable to assess bran muffins on the basis of their "end" results. Instead, the exacting team, composed of a political scientist, an illegal alien, a hotel desk clerk and a short order cook qua art historian chose to deal with bran muffins in their pristine form.

The "perfect" bran muffin, according to the Panel, must be uniformly brown, course but not dry and spicy, but not sweet. The "superb" bran muffin must include raisins and/or dates.

The muffins at La Bonne Terre, a wholesome café on Bishop Street, fall short of "perfect." They are brown, and they do have raisins in them, but they're suspiciously squat and the insides are dry and craterous. They taste O.K. and are palatable enough when washed down with a lot of herb tea or other natural beverage. The hotel desk clerk on the Panel had reservations about these.

Café Bojangles on Victoria Street (across Sherbrooke

from the Roddick Gates) creates big, fluffy, bran-flecked muffins that are only faintly spicy and contain no fruit whatsoever. The Art Historian felt the muffins lacked depth, but he liked the subtle curve of the outer crust, the way the light played off the crevices and the pointillic body of the muffin.

The Student Union bran muffin is small and dense. Some say the fibrous texture derives from an excessive wood content. It may just be that these muffins are always stale. At 25 cents each, including a few paltry raisins, they're a best bet. "A muffin for the masses," said the political scientist.

It is not surprising that bran muffins, with their ability to make light work of an often tedious biological function, should become a favorite of the over-sixty set. Murray's on Ste. Catherine Street, across from Simpson's, is the logical place then to find the "perfect" specimen. Indeed, the blue-haired patrons of this

restaurant seem to enjoy the dark, moist muffins, after or before steamed liver and peas. "Arriba!" shouted our illegal alien Panellist after one bite of the Murray's muffin.

But bran muffins are not just a teatime treat. They're starting to show up at the chichi social gatherings. And they're inspiring a fair amount of debate. The authors of the following recipes swear by the results.

The Press-Rosenberg Bran Muffin

Pre-heat oven to 400°
1/4 cup butter (1/2 stick)
1/2 cup brown sugar
1/4 cup molasses
2 eggs
3/4 cup milk
1 cup whole wheat flour
1 1/4 cups unprocessed bran
1 1/2 tsp baking powder
3/4 tsp baking soda
1/2 tsp salt
nutmeg
cloves
cinnamon
grated orange peel
1/2 cup raisins

(improvise)

Cream butter and sugar; add molasses, eggs, milk, and stir. Mix dry ingredients and add to liquid mixture. Mix together. Add and mix optional (though really necessary) ingredients. Fill a greased muffin tin, bake for 12-15 minutes. Makes a dozen.

Grandma Sutton's muffin

Let soak for 5-10 minutes:
1 cup Kellogg's All-Bran
1 cup milk
Sift and Mix well w/above:
1 cup flour
1 tsp baking soda
1 tsp cinnamon
Add and mix:
1 cup brown sugar
1/2 cup oil
1 egg
Mix well.
Add raisins or dates.
Pour into greased tin.
Bake at 425°F for about 15 minutes.
Makes 12.

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continued from page 2

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continued on p. 14

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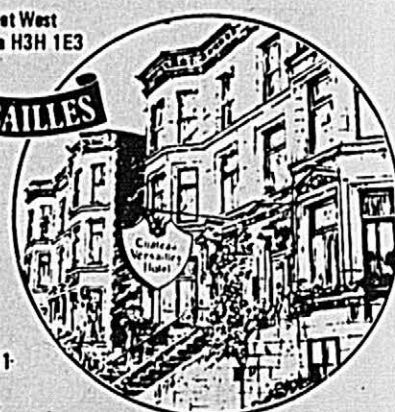
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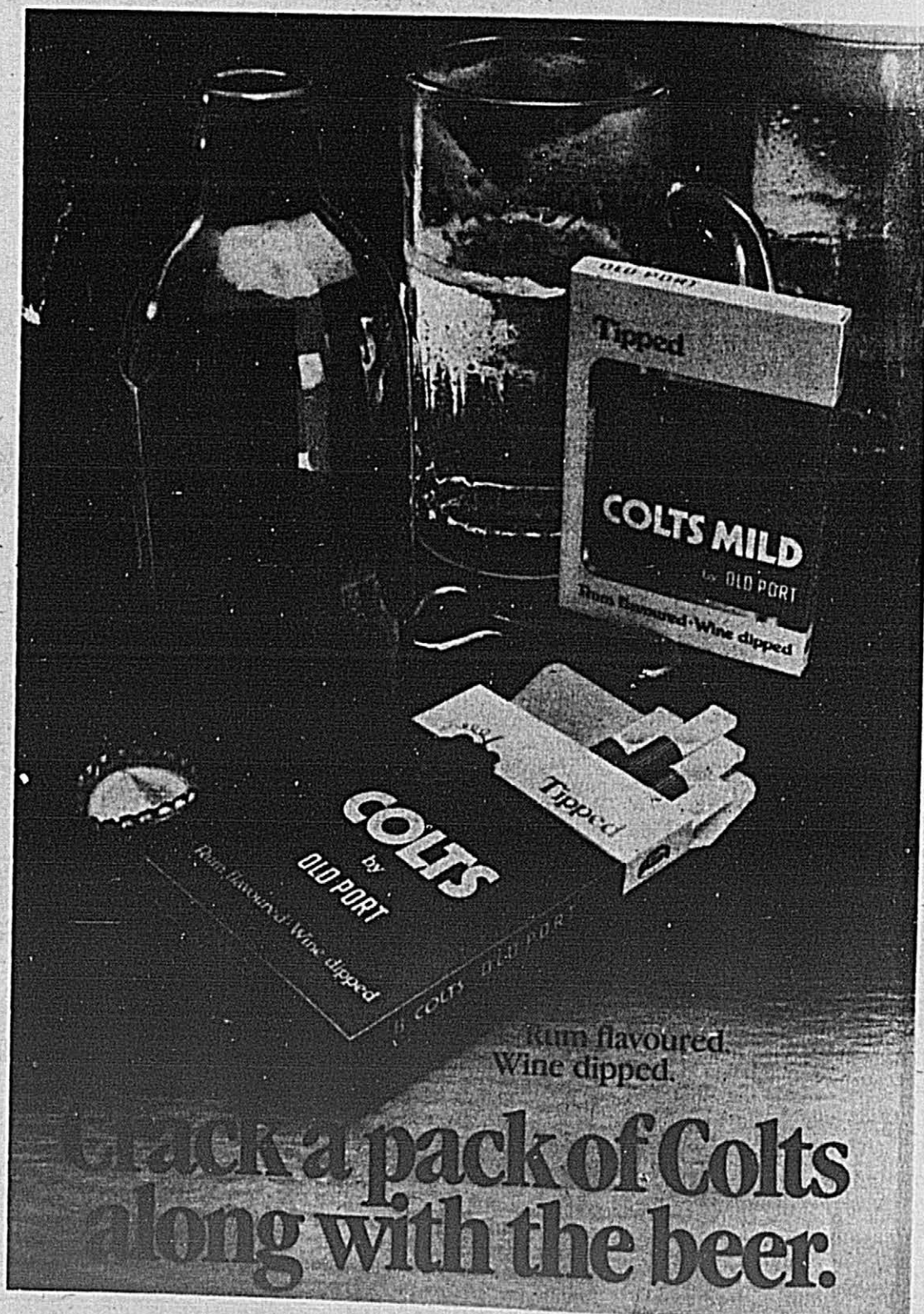
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Sci-fi...

continued from page 7

with undertones and prosaic messages. There are few, if any, humorous passages. After the brilliance of the first thirty-odd pages, the whole work falls into its own "greatness." I felt used after having read 252 pages of this tripe.

Contrarily, Jack C. Haldeman II's *Perry's Planet* (Bantam, \$1.75) is a much better read. Bantam has made the "new experience" *Star Trek* series an exciting blend of wild and fantastic original novels using *Star Trek* characters. *Perry's Planet* is certainly one of the better efforts. Basically the plot deals with the *Enterprise* and her crew's unexpected stop to *Perry's Planet* to welcome it into the Federation. From first contact, the planet seems deceptively peaceful. Suddenly, an overexhausted crew finds itself confronted with an unknown virus that paralyzes heavy emotion and a Klingon captain who renders an oath of blood against Captain Kirk for the death of the Klingon's brother.

To reveal to you the ending of this short masterpiece, you'll have to dish out the dollar-and-three-bits yourself. It's well worth the price and a much superior effort than the novelized motion-picture. The plot races along at Warp Factor Six with panache, style and high humour as the old jabs of argument and logic between McCoy and Spock are reminiscent of the television series' finer episodes. This one is well worth the three-hour break needed to read it.

Thespians...

continued from page 9

have been at *Players*. I've just lost my best friend Robert Janes," Slavin smiles as she watches the door (Janes is expected at any moment).

With the increasing popularity of film, Slavin realizes that she should try writing screenplays, yet, as an actress, she regrets that film is rapidly replacing theatre. But Slavin's style is her own and not easily adaptable to screens. Not yet anyway.

Matthew Jocelyn: POLITICS OR POLEMICS?

Jocelyn, a graduate student in French theatre, has only been at McGill for six months. In this time, he has participated in several productions, been awarded a Rhodes scholarship, and directed a play. When does he study? All the time because Jocelyn studies people, not print.

Having spent a year in France working with several directors, Jocelyn came to Montreal partly for diversion and partly for pangs of guilt. He felt he should know more about the political situation in Quebec and flew (?) over to find out about it.

Upon arrival, he discovered that the McGill theatre department left much to be desired. While he occasionally participates in student theatre, he spends most of his time going to French plays and films, and making plans for a troupe which he intends to start after he returns from England.

But Jocelyn's troupe will not

be just any troupe. While in France, he noted that theatre was radically changing (at least on the Continent, English theatre lags behind as usual). Partly because of finances, and partly because of a new emphasis on increasing actor-audience interaction, French theatre is leaving the confines of La Comedie Française and returning to street shows. Small troupes are replacing the large theatre where actors spend so much time projecting that they begin to lose sight of who they are trying to reach.

Impressed by this change in perspective, Jocelyn prefers to work with TNC where people "are more willing to experiment", rather than *Players* which is "more of an established theatre". Commenting about actors in general, Jocelyn claims that it is essential for an actor to be aware of what goes on around him and in the world at large because "there is nothing more deadly than somebody who eats, sleeps, and drinks theatre."

While Jocelyn admits that he is somewhat guilty of this because he has allowed his other interests: music, art, and politics to fall by the wayside, it is only a temporary state of affairs. This year has been the exception, "the new moment of arrival" when Jocelyn decided to devote his energy to theatre. As he learns the craft, he will find the time to rediscover his multiple interests. Jocelyn

has learned what many never learn: multiple interests without a focus are just as useless as a focus without peripheral interests to maintain perspective.

Midnight...

continued from page 8

story of an unpublished masterpiece receives much the same scorn as Mrs. Hardshell-Moore's rubber plantation. Valiantly, despite a bad case of the shakes, he defends the need for illusions in the lives of these broken people.

As in the play before, the cast admirably portrays feelings that underlie their respective characters. Diane Morrison gives an excellent performance, carrying both the fragility of her character's pretense as well as the despair. Matthew Jocelyn as the fellow tenant lends his character a sense of delirious melodrama in the face of all the bleakness, for which he also has a feel. Joanne Kee is strong as the landlady, giving her part the cold hardness it needs.

It is an excellent beginning for *Midnight Theatre* at the Phoenix, two strong scripts, both very well done.

Beckett...

continued from page 7

Hopkins in Baltimore. Professor Kenner, you will remember, wrote *Joyce's Voices* which caused such a stir among Joyce scholars a year ago. After the banquet that night, our paths crossed again and I asked him how his work on Joyce was going. "Well my new book will be out in August," he said, "I'm calling it 'Ulysses' because it's a title that sells well. I have the proofs now."

"I liked Dublin's Joyce." "Dublin's Joyce is obsolete now; the new one will be better."

"The chapter called 'The Portrait in Perspective' still stands up, don't you think?"

"That goes back a long way."

"1948."

"Well, it was written in 1947. Yes, it may still be good."

"What did you think of Deirdre Bair's biography of Samuel Beckett?"

"That was a bad job. She's stupid."

"What was it like to meet Beckett?"

"Sam is a funny man. He's not morose; I've never seen him morose. A very deadpan humour. We were sitting in a Paris cafe and he had been buying us drinks. Now when the bill came, it was all on a slip from a cash register, you know? And he took out a pencil and started adding it all up. I said, 'But Sam, that was done by a machine.' And he said, 'Ay, but sometimes they're wrong!'"

As we parted, I thanked Professor Kenner for being such a great help to me in my studies.

"All one can ask is to be of help," he replied.

The Dublin rain. Nelson's Pillar. A Paris cafe. It was all Romantic Ireland in the Forest City last week.

pete with such standards.

I am neither an organizer for the *Red & White Revue* nor do I know Kevin Curran. However, it seems apparent to me that a production such as this must be precisely coordinated. The master of ceremonies should not attempt to become one of the acts, but should instead maintain a relatively low profile. His primary function is to insure that the *Revue* proceeds efficiently. In this respect, Kevin Curran's performance was highly commendable. Instead of indulging in unwarranted criticism, we should express our gratitude to Mr. Curran for having taken on such a demanding and thankless job.

Fionagh Quaid

Simon...

such is not the case in real life. It is not demeaning to a relationship to realize that it is but one of a series of relationships entwined in a complex social matrix. In fact, a characterization of a relationship becomes even more rich and varied when its connection with the individual's work, family relationships and society are involved. The selfish individualism of George and Jennie are striking. The closest Jennie comes to working is walking out of an audition to be with her man since as she says "I have my priorities." George seems to be somewhere in the middle of his latest book. (As for other relationships, George could care less about the impending breakup of his brother's marriage with Jennie, when asked for the use of her apartment by Faye, who also suffers from marital problems, looks for an affair, is reluctant more for the

thought of having such a sordid event occur at her place than whether Faye is doing the right thing. As well, the big bad world out there is totally ignored. Not even a passing comment about inflation. If we could all be so worry-free.

As far as the acting is concerned, Mason is very good although one wonders how hard it is to play herself in a movie written by her husband. Caan gives a wooden, unexciting performance. As for the two other characters, Harper plays "Rhoda" while Bologna provides some comic relief as he ends up having an affair with Faye.

The film is a one-sided, simplistic, self-indulgent view of the New York crowd. While it may have been unrealistic to expect a saga, Simon may be on shaky grounds by trying to run through the gamut of human emotions in less than a month. Perhaps the movie's

inherent appeal, if any, lies in this romantic escapism.

However, given the current state of the art in Hollywood where escapism is running rampant be it romantic-technological (*Star Wars*) it is obvious that *Chapter Two* says nothing we have not already heard. Its success alone should warrant a closer look at the role of the movie industry in our society. Not to be overly critical of a film that many will find quite harmless, it is nonetheless true that if Simon wanted nothing more than to appeal to audiences on a level that effectively neglects the economic and social reality of our society, perhaps a little less pseudo-psychological self-indulgence would be in order. Perhaps the real tragedy of *Chapter Two* is that a man with such a creative writing ability should waste it on something that has little, if any, social value.

Letters

To the Weekly:

This letter is in regards to the article on the *Red & White Revue* in Wednesday's paper. I feel that for the most part, Tom Kent's review was accurate in his summation of the evenings talented acts. However, I do think that his means of questioning the M.C.'s (Kevin Curran's) talents were rather harsh and uncalled for.

First of all, the *Red & White Revue* does not claim, by any means, to be a Broadway production. Therefore, the M.C., along with the organizers and participants should not be judged as severely as the paid professionals. I'm sure there were many who did not consider Kevin Curran to "fail in his role as M.C." The crowd was surely not expecting a Steve Martin (or any reasonable facsimile) to host the show, therefore I don't see why he should have to com-

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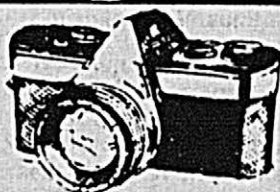
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continued from p. 12

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Tuesday morning. Reward - call Diane
352-5146 or bring to Sadie's.

Found: Raincoat in Stewart Bldg. Bldg. last
Tuesday, March 4th. Also biographical
book on Ezra Pound found Monday,
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385—NOTICES

Enjoy yourself — The film "Twelve Angry
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(Deadline: 4:30 pm, Friday, March 14th, 1980)

EDITOR-IN-CHIEF

OLD MCGILL

Old McGill is the hard cover, 300 page
yearbook covering the entire school year. It will
include photographs of all McGill graduates of
that year as well as other relevant material as
the Editor sees fit.

EDITOR-IN-CHIEF

STUDENT HANDBOOK

The Handbook will be given to every student at
McGill during registration in September 1980
The book will include introductory material
about McGill, Montreal, the Students' Society,
and other campus groups.

CHAIRPERSON

BLOOD DRIVE COMMITTEE

Blood Drive 80 will be held during five days in
October 1980 in the Union Ballroom. The
Chairperson must choose a committee to
oversee publicity, entertainment, door prizes,
clinic volunteers, etc.

CRO

CHIEF RETURNING OFFICER

The CRO will supervise Students' Society
elections and by-elections during the 1980-81
school year. (Only individual applications will
be accepted.)

COORDINATOR

SECOND HAND BOOKSALE

The Students' Society will sponsor a second
hand booksale in September (and possibly one
in January). The Coordinator must organize
these sales which includes publicity and finding
student staff. (The Students' Society
encourages applications from individuals
representing particular campus groups which
could provide group members as volunteers.)

NOTE:

All of the above positions are considered
voluntary. In some cases, however, small
honoraria or part-time employment pay is
involved. Except as noted above, joint
applications will be accepted from not more
than two (2) students for any one (1) position.
All applications will be treated
confidentially and will be reviewed by the
Students' Society Nominating Committee. The

CHAIRPERSON

WELCOME WEEK

Welcome Week is the week of activities held in
September to welcome new and returning
students. The Chairperson must choose a
committee to oversee publicity, entertainment,
etc.

VICE-CHAIRPERSON

(PUBLICITY) WELCOME WEEK

This position is responsible for ensuring that all
Welcome Week activities are properly
publicized in accordance with budgets
available.

CHAIRPERSON

MCGILL PROGRAM BOARD

The Program Board, a cooperative effort of
several major campus groups, is involved with
all aspects of programming including concerts,
theatre, guest speakers, dances, seminars, etc.
The Chairperson will chair monthly Board
meetings, organize student volunteers at events
and play a major role in selecting activities to
be sponsored.

VICE-CHAIRPERSON

(PUBLICITY)

MCGILL PROGRAM BOARD

The V-C (Publicity) will ensure that all Program
Board events are publicized as required.

**OMBUDSMAN OF THE
MCGILL STUDENTS' SOCIETY**

This position, established by the Students'
Society Constitution, serves as a means by
which students can obtain help in cutting
through McGill bureaucracy at all levels and to
inform students of the proper channels to air
grievances.

best qualified candidates will likely be
interviewed by the Committee.

Official application forms are available from
the Students' Society General Office, Room
105 of the University Centre, 3480 McTavish
Street. Completed applications should be
submitted to Miss Heather McLean, Secretary,
in the General Office NO LATER THAN 4:30
PM, FRIDAY, MARCH 14th, 1980.

Janet Falconer Chairperson, Nominating Committee

Letters

Year of the Kishintochas To the Daily:

It did not surprise me to read a typical Zionist response from one Shlomo Kovalski to my March 5th letter in today's Daily.

I could not agree more that Mr. Kovalski is so confused over the issues of Israeli expansionist policies. He, like other young Canadian Zionists, has been raised under Zionist lies and propaganda packaged in Tel-Aviv. They are programmed to repeat such phrases as "off-quoted calumny" of Nazis and Ku Klux Klan every time Israeli racist policies are exposed.

Indeed the Arab people committed an unforgivable sin in resisting Zionist plunder of their homes and farmlands first inside Palestine and later in Jordan, Syria, Lebanon and Sinai. After all how could Menachem Begin or Golda Meir be wrong when they claim that the Jews have the divine right to drive away the Arabs from their homes.

Surely, Israel was attacked in 1956 that is why she sought the succor of her mentors—France and Britain—to save her from the "hordes of Arab army". And how magnanimous was Israel in 1957 to return the whole of Sinai to Egypt! The turth Mr. Kovalski, is that in 1957 the United States under General Eisenhower, had the courage to order Ben-Gurion to get out of Sinai or else America will turn off the outflow of millions of U.S. dollars sent by rich American Jews (and all this tax deductible) as well as American government aid.

Of course Israel has once again taken "the brave step" in vacating part of the Sinai; but at what price to American taxpayers? The Sinai II deal worked by the crafty Kissinger has established a new precedent where an aggressor was bribed to vacate his aggressive presence. Today American policy in the Middle East is subject to Israeli veto. This past summer the U.S. had to fire her first Black ambassador to the U.N. because he committed the blasphemy of meeting the envoy of the P.L.O. to the United Nations.

It is this abject surrender of American government that is losing its friends all over the world. The current flip flop of the Carter administration over its U.N. vote against arrogant Begin's government is another proof of the obstructive role the U.S. Zionists play in American foreign policy. What is disgusting is to see Carter scurrying around like a frightened child to soothe the mindless Zionist agents in the U.S. While Uncle Sam will not apologize to the Iranian people for the American shameful association with the shah's

murderous regime, President Carter had sent a letter of apology to another murderer, Begin. How low America has become! Mr. Kovalski hurling abuses will not solve the problem. Israel can not have peace (even with itself) by bulldozing Palestinian homes.

Sonia Avakian
U-3 Arts

Damned if we do... or don't

To the Daily:

I am writing with regards to your article (Wednesday, March 12, 1980 Vol. 69, No. 86) entitled "No' Business Big Bucks". I know it is common practice for your "rag" to publish blatantly facetious articles, and I use the word 'article' loosely. However, someone should inform your staff that journalism is not synonymous with smut and that the type of insinuations embodied in that poorly written exposé had best be left to such publications as the yellow press.

To correct all of the author's atrocities is both beyond the scope and purpose of this letter, yet some points should be put in perspective. With regards to funding, the RPQM has been supported primarily by the Parti Québécois, using partisan political and government money. We on the other hand, are supported by non-partisan (politically) groups who are earnestly concerned about McGill in the educational community.

The implied connection between Liberal McGill, the Student Society, and Big Business to the No-vote committee was unwarranted. Firstly, the involvement with LPQ is similar to Messrs. Trudeau's, Clark's and Broadbent's, utilizing it in its official capacity as the umbrella group. In any case, if the author had any journalistic morals, he would not have taken the comment that 'there were a few Conservatives involved' out of the humorous context in which it was expressed.

Secondly, the Students' Society's support was only extended to the degree that it is to any committee of McGill. The Referendum creates unusual circumstances, and as Students' Society has adopted a mandate to increase awareness, this necessitates the providing of tables for information booths.

Finally, the attempt to draw a connection between 'Big Business' and the No-vote committee, shows a basic filtering in of the author's socio-political bias. This is in violation of proper reporting, and to pass it off as a non-editorial article only added insult to injury. Incidentally, the anonymous 'Big Business Corporation' which donated the buttons is in reality a small Montreal button company, wanting to keep a low profile out of necessity.

There are many other blatant mistakes constituting a misuse

of the office of reporter, but I think the point has been made. Perhaps in the future the insinuations will be left to the editorial page, and the foundations a little more factual. It would be a shame to abuse such a necessary forum as the hallowed McGill Daily.

Bruce Maxwell Hicks
Governor on
No-vote Committee

Today

Committee for a better university:
General meeting today at 7:00 p.m. in West lounge, RVC.

Psi Upsilon:
Hangover pubnite at 510 Pine from 9:00 p.m. until 1:00 a.m.

NDP/NPD McGill:
Professor Vincent di Norcia (Laurentian University) "A Socialist on the White and Beige Papers" in Union room 310 at 4:00.

Rocky II:
The medical blood drive presents Rocky II, Friday in L232 at 8:00 and 9:00. Admission free for donors, \$1.50 for general public

Biology Seminar
Dr Howard Wisler will speak on "The Fungi vs the Anthrapods" today at 4:00 pm in S1/3, Stewart Bldg.

Debating Union
Novice practice and debating training session at 2 pm in Union rm B 16

Gay McGill:
Robert Martin, Concordia Professor and author of the "Gay Tradition in American Literature." will speak on gay lit., 7:30, Room 425.

Islamic Society:
Salat-ul-Jumah (Friday Prayer) in Rm. 302 of the Union at 1.15 p.m.

Anthropology Students:
Prof. Michael Lambek of the University of Toronto on: 'Fieldwork on the Trance', Leacock 738 3.30 p.m.

McGILL 'NO VOTE' COMMITTEE on Friday, March 14, at 12:00 in room 302 of the union.

The film "Arctic Adventure" (part II) will be presented in Leacock 219 at 12:30. FREE, yes, ABSOLUTELY FREE!!! At no COST whatsoever, you can see this beautiful, wonderful, lovely, even orgasmic film.

The Department of Anthropology at McGill: presents Colin Scott (Ph.D Candidate in Anthropology), speaking on knowledge and ideology in domestic production: how the cree catch geese. Thursday, March 13 at 4:00 p.m., in Leacock 720.

There will be an A.S.U.S Council meeting today, Thursday March 13, at 7:00 p.m., room TBA (check the door of the A.S.U.S. office at the time of the meeting). After a short agenda, the changing of office will take place. All newly-elected officers are urged to attend.

MANHATTAN
on Saturday, the Medical Blood Drive presents Woody Allens MANHATTAN. Showings at 5:30, 7:30 and 9:30. Admission is free for donors, \$1.50 for the general public.

Pub Night:
The Medical Blood Drive invites you to a Pub Night Friday in the Union Cafeteria starting at 8.00. Beer 50¢ Admission: donors - free, others \$1.00.

McGill Drama
Presents "The Dreaming Dust: A Play in Search of Jonathan Swift," by Denis Johnston. Wednesday, March 12th through Sat., March 15th, at The Church of St. Andrew & St. Paul, Sherbrooke St. West at Bishop. 8:00 p.m. Free admission.

Two films on the archeological treasures of Mexico and on her folklore presented by the McGill Latin America Society. Thursday, March 13, Leacock 230, 6:00 p.m. ABSOLUTELY, TOTALLY FREE, yes, FREE ADMISSION.

Recital Room c-209
Colin Murray, trombone recital at 8:30 pm

Newman:
Ashes to Easter, 8 to 9:30, Douglas Com Rm.

Chaplaincy Service:
Lenten noonday prayer 12:10 to 12:30, Univ. Chapel, Birks Bldg.

Pollack Concert Hall
Early music ensembles at 8:30 pm friday

Med Blood Drive:
I came, I saw, I Bled. Last two days, so hustle your corpuscles to McIntyre 6th fl. anytime betw. 10 am & 6 Free beer, door prizes & maybe a trip for 2 to Portugal, if U.R. lucky. HAPPY HOUR Again tonite Med. Annex, 3708 Peel at 7 pm.

Free concert:
Recital rm. C-209. 1 pm Brass Recital. 8:30 pm Lyne Cormier, soprano, Mimi Blais, piano. Works by Mozart, Debussy, Bizet & Mahler
Tuesday Night Cafe Theatre: Presents SKIT ROW. Today thru Sat. 8:30 pm, Morrice 186. Info & res. 392 4637.
Thomson House:
Jazz, blues, bossanova with "Jazz Nova" live 8:30 pm 3650 McTavish.

Darkroom Instruction:
Classes in basic developing will be given by the Camera Club during the next two weeks. All are welcome to attend. Non-members will be charged \$1.50 per class. Info in Camera Club office.

Daily staff meeting

All those venal careerists, otherwise known as Daily staffers, are cordially urged to attend an important staff meeting Thursday at 4 p.m. in B-03. Any other students interested in contributing to the last six Dailies of Volume 69 are welcome.

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McGill Hellenic Association
"Dionidis Komninos"
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ANNUAL DANCE

with live music, food and drinks.

Saturday March 15 at 7:30

in the Cafeteria of the Union Bldg.
3480 McTavish



REGGAE DANCE

featuring

Ernie Smith & the Roots Revival

Saturday, March 15, 9 PM
McGill Union Ballroom, 3480 McTavish
Admission:

McGill students with I.D.: \$2.00
General public: \$3.00

Advance tickets on sale at Sadie's or at the door.

DOORS & BAR OPEN AT 8:30.

Presented by the ISA
and
The McGill Program Board
Info: 392-8926



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Post Graduate Students' Society

ELECTIONS

Nominations are hereby called for the following positions:

1. President
2. Vice-President, Internal
3. Vice-President, External
4. Vice-President, University Affairs
5. Director of Finance

Qualifications:

All Applicants must be members of the P.G.S.S. and in good standing with the university.

Nominating procedure:

1. All nominations should read as:
"We, the undersigned members of the Post Graduate Students' Society nominate _____ for the position of _____."
2. All nominations must be signed by the candidate together with his/her year, department, school or institute, address and telephone number.
3. Nominations papers must be signed by 40 P.G.S.S. members for the position of president and by 20 P.G.S.S. members, for all other positions, together with their year and department, school or institute.
4. All nominations must be submitted to the offices of the P.G.S.S. at Thomson House, 3650 McTavish no later than: 9:00 PM, Monday, March 17, 1980.

Steven Brook C.R.O.

McGill International Students' Association MARCH 10 - 15



FESTIVAL WEEK

EXHIBITS & DISPLAYS OF CULTURAL CLUBS
EVERY DAY IN UNION B-01: 10:30 - 4:30

African Students' Association
Arab Students' Society
Armenian Club
Caribbean Students' Society
Chinese Students' Society
Hellenic Association
Italian Students' Society
Latin American Society

Polish Students' Society
Ukrainian Students' Society
Malaysian-Singaporean Students' Society
Vietnamese Students' Society
South African External Affairs Committee
Women's Union
Debating Union
OXFAM

Special Features:

Saturday:

Concert/Dance
Ernie Smith and the Roots Revival Band

Monday to Friday:

Slides, Films, Speakers, International Food, Names Translation (Chinese), Cultural Folk Dance and Music, Tourist Information, Art Painting, Chinese Souvenirs and Many More,

PLEASE CHECK AT UNION B-01 FOR MORE DETAILS